



A SURVEY OF A SURVEY

by Arthur M. Eastman

We could once go far toward re-discovering Elizabethan London by visiting the monuments that remained. Today, since the monuments are fewer and the old city almost lost, perhaps the best we can do is read *A Survey of London*, written in 1598 by John Stow. Stow loved the city but he loved truth as well. His book is therefore both passionate and honest, and the London whose beauties and blemishes he impartially memorialized remains very much alive.

It is impossible to communicate this vitality in a short review, for one measure of Stow's love and truthfulness is the copiousness of his detail. Yet a few humble examples may be suggestive. Stow points out London Stone and marvels at its sturdiness: "if Cartes do run against it through negligence, the wheeles be broken, and the stone it selfe vnshaken." He takes us down Honey Lane, "so called not of sweetenes thereof, being very narrow and somewhat darke, but rather of often washing and sweeping, to keepe it cleane." He takes us to Pardon Churchyard where suicides and those executed for felonies are "fetched . . . vsually in a close cart, bayled over and couered with blacke, hauing a plaine white Crosse thwarting, and at the fore end a Saint Johns Crosse without, and within a Bell ringing." He takes us out Aldgate and sighs: "this common field, I say, being sometime the beauty of this City . . . is so inroched vpon by building of filthy Cottages . . . that in some places it scarce remaineth a sufficient high way."

We go to Stow to recover the London of the 1590's. We can scarcely open the *Survey*, however, without seeing that in it Stow was trying to recover for the London of that time an older London yet. For him the city streets were cobble history. The churches were alive with presences long gone. He saw not simply lanes and buildings but the will and deeds of a mighty past that belonged, in some timeless way, to an ever-enlarging present. In 1598 the road to

Ready next year— WING SERIES ANNOUNCED

by Donald Geddes

Donald G. Wing, a gentleman of Yale, must come close to being the librarians' beau ideal of a scholar—he reads library catalogues. In 1936, for example, armed and implemented by a Guggenheim fellowship, he set out for England, where, in the course of the next twelve months he read, if you please, the catalogues of the British Museum, Oxford and Cambridge. Prior to that time, as preparation and qualification, he had read the catalogues of more than a hundred of the larger libraries of this country.

It all began, he says, with the discovery of an entry in the Yale library of "a dirty Old Testament." One can imagine that the consternation, to put it politely, which this entry caused must have compared very favorably with that which greeted the *Adulterer's Bible*. At any rate, Mr. Wing thereupon began reading library catalogues, the implications and consequences of which are no less for University Microfilms than they are for students and scholars of the last fifty-nine English and American years of the 17th century.

Wing, in short, is the editor, and the sole editor, of the volumes which complement the famous Pollard and Redgrave *Short-Title Catalogue of Books Published in England, Scotland, & Ireland and of English Books Printed Abroad 1475-1640*. His "catalogue reading" results in the Pollard & Redgrave work being brought up to 1700. It will be noticed that emphasis has been placed on the fact that Mr. Wing was the sole editor of this complementary work. He himself tells why. "These three volumes," he says, "differ from their progenitor in one very significant way. This time the work has been done by a single editor and not by a committee whose members were all good but different." The fact that the "all good but different" members of the committee that produced the original *Short-Title Catalogue* turned up, or had to cope with some 25,000 titles, whereas the gentlemen from Yale took under his own wing, so



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A SURVEY OF A SURVEY

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Wapping in the Woze was to Stow and his contemporaries a "filthy straight passage, with Alleyes of small tenements or cottages"; but for Stow it was also a road with "neuer a house standing," a road that still led to a gallows, then extinct, "for hanging of Pirats & sea Rouers, at the low water marke there to remaine, till three tides had ouerflowed them." To Stow's fellow citizens, the almshouse in Paternoster Lane was just that, one imagines; but for Stow it was where Dick Whittington was thrice buried: "first by his Executors vnder a fayre monument, then in the raigne of Edward the 6. the Parson of that Church, thinking some great riches . . . to bee buried with him, caused his monument to bee broken, his body to be spoyled of his Leaden sheet, and againe the second time to bee buried: and in the raigne of Queene Mary, the parishioners were forced to take him vp, to place his monument . . . ouer him again, which remayneth and so hee resteth."

The second edition of the *Survey* appeared in 1603, and we seek in it some tribute to the magnificent new Globe theater. Alas, there is none. The stage meant little to Stow and for him England's greatest poet would ever be Chaucer, whose works he had edited three years before Shakespeare was born. If he knew Shakespeare—as he knew Jonson—the knowledge failed to open for him new visions and new worlds. Between the two men, however, there is an extraordinary sympathy, for Shakespeare, too, felt the past as present and so renders it to his auditors. He may deal with remote and glorious Egypt, but on

the boards of his stage Cleopatra says, "Antony Shall be brought drunken forth, and I shall see Some squeaking Cleopatra boy my greatness I' the posture of a whore." Shakespeare thus bridges the gap between history and the present—obliterates it, one might almost say, and so he does when, into the glorious chronicles of Henry IV and Henry V, he introduces such contemporary roisterers as Fat Jack and Pistol.

One cannot, however, completely conquer time. Though both the works of Shakespeare and Stow, therefore, there run simultaneously the triumphant appeal of imaginative timelessness and the melancholy awareness of "sad mortality." Even the highest of Shakespeare's high comedies conveys, in its most joyously youthful song, an undercurrent of decay: "Then come kiss me, sweet and twenty, Youth's a stuff will not endure." In his final works, however, Shakespeare appears to have come to terms with time, to have discovered in the cyclical repetitions of death and birth, sin and redemption, cause for serenity. For every Leontes, there was a Perdita and for every Alonso, a Miranda, breathing in all the radiance of the first creation the glory of a "brave new world."

Such reconciliation did not come to Stow. It was not just that the London he loved had been fairer in her youth nor yet that taverns, bowling greens and filthy ways crowded out a more spacious life. But he sadly saw that the best that was in man was as much a prey to time as were buildings and bodies. A thousand times he tells of man's efforts to bequeath to posterity his piety and beneficence, of almshouses to aid the poor forever, of chapels in which the glory of God might be forever celebrated. And a thousand times he reports that the good is oft interred with men's bones. To cite but one instance, Stow tells of Simon Eyre's munificent legacy for the maintenance of "a maister or warden, fiue secular priests, sixe clarkes, and two queristers, to sing dayly diuine seruice by note for euer"—and then laconically records, "not performed."

It was not time alone that disturbed Stow. He felt that something had gone out of men. They seemed ever more materialistic, hard-hearted, as though the great spiritual principles by which the past had lived had come down to them attenuated. He could reconcile himself to the loss of the old Church institutions, for he knew his politics well enough, and he could take a citizen's pride, despite the loss of old glories, in the city's new importance and prosperity. But he could not reconcile himself to what this very prosperity signified, a shriveling of man's spirit. And that, perhaps, is why Stow finally wrote his greatest book—to enable the present age to reconstitute itself in the spiritual image of its own antiquity.

Professor Eastman is a member of the English department, University of Michigan. His *Survey* refers to STC23 41: Stow, John. *A survey of London*. 4^o. J. Wolfe, 1598. This item appears in UM's English Books, 1475-1640 series on reel 357. □

REVIEW OF METAPHYSICS BACKFILES ON FILM

by V. C. Chappell, Managing Editor
Review of Metaphysics

The *Review of Metaphysics* was founded ten years ago by Professor Paul Weiss of Yale University to encourage publication of constructive and creative papers, and of detailed, definitive studies of important works in the field of philosophy. It meant to restore to philosophy the widest possible meaning, and to make a place for philosophical writing of all flavors and sorts. Philosophers, both amateur and professional, evidently appreciated this new publishing venture; the *Review* was read eagerly from its inception, and has grown now to a position of recognized pre-eminence among the philosophical journals of the world.

The *Review's* success and consequent growth have brought their problems. Librarians, aware of the *Review's* importance, have sought to obtain its numbers, back as well as current, for their shelves. The supply of back numbers was soon exhausted, and the editors began searching for a means of producing further copies, consonant with their limited financial resources. They settled, finally, upon microfilming, and have had photographed all nine of the volumes which have appeared to date.

Copies of these films are now available through University Microfilms. Volumes 1 through 8 (1947-1955) will be sold as a unit at \$25.00. Volume 9 will be sold only to subscribers to the paper edition. The price is \$2.20.

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LIBRARY OF CONGRESS CARD PRICES

According to John W. Cronin, Director of the Processing department, Library of Congress, the prices for catalogue cards ordered from the Library are:

1. 8¢ for the first copy of a card ordered by series. This rate is also applicable to first cards supplied in continuation of standing orders by series.
2. 7¢ for the first copy of cards ordered by series, provided the order is separate and calls for cards for the entire series or for at least 50 consecutive issues in the series.
3. 3½¢ for second cards ordered at the same time.
4. 6¢ for cards ordered by L. C. number (1st copy)
5. 10¢ for cards ordered by author and title (1st copy) providing the order is on slips and all the items of information are given on each individual slip.

The American Periodical series and the English Literary Periodical series are being processed by L. C. at the present time. Subscribers to the microfilm series may purchase cards directly by writing to the library.

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FILMS FOR SPECIALISTS

Much is said nowadays about scientists, or, rather, the lack of them. The idea gets about that what we need, and all we need, is a quantitative superiority of scientists over our most mortal enemies. Little is said about qualitative superiority, about the fact that one inspired scientist may be worth a thousand mediocre ones. The incidence of scientists in society is little known. We are only too well aware that three hundred years ago the great cry was that there were too many of them, and that today there are not enough.

Through his understanding the scientist makes it possible for man to extract more energy from his environment, to avoid danger, to live longer, and to be healthier. In the burgeoning world in which we live one of the greatest problems is food. No one has done more to increase food supplies than the little known geneticists who, over a period of thirty odd years, developed hybrid corn which has increased acreage yield by more than fifty percent and has added to our economy more than a billion dollars a year.

This is an accomplishment that compares with that of General Motors—a dividend of a billion dollars a year. But it took only 33 geneticists and plant breeders to accomplish it, according to Paul Mangelsohn in *Genetics in the 20th Century*. You will not find genetics listed on the New York Stock Exchange, nor will you find the names of any of these thirty three men listed in the Hall of Fame.

The publishing needs of small groups like this are not great: a hundred copies of this, or 75 copies of that. The economics of orthodox publishing for profit has no solution for the problem of the needs of these men. They represent communities in which special languages are spoken. As markets they are piddling and picayune.

It is here that microfilm publishers come to the rescue, issuing small editions without ballyhoo or subvention.

In terms of human need perhaps no greater or more important publishing problem exists than the propagation and dissemination of the ideas of those individuals who exist in the proportion of one in a million or so.

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WING SERIES ANNOUNCED

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to speak, the collection of data for almost three times as many books, speaks volumes for his perseverance and assiduity.

The interest of University Microfilms in this labor stemming from the discovery of reference to a "dirty Old Testament" is probably obvious by now. Beginning in 1957, the volumes contained in the Wing Catalogue will be photographed and distributed to subscribers in exactly the same way as have the volumes in the original STC, that is, 100,000 pages annually at the subscription price of \$500.00. Particulars upon request.

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UNIVERSITY MICROFILMS— A SERVICE ORGANIZATION

by Eugene Power

As a service organization for librarians and scholars, University Microfilms is continually receiving suggestions for the improvement of its products and services. In every case we respect and carefully consider the requests that come to us from our correspondents, although sometimes compliance with such requests is not possible, and almost always there is a very real expenditure of time and money with little prospect of direct financial gain. Nevertheless, we deeply appreciate the confidence placed in us and we accept the responsibility which goes with it.

For instance, we had been dissatisfied for some time with the categories to which doctoral dissertations were consigned in *Dissertation Abstracts*, but at the same time wished to keep the old classifications for at least five years because of the five-year index contemplated following the publication of volume XVI.

Last January at the ALA Midwinter meeting we talked with Jesse Shera, Dean of Western Reserve's Library School, and to Ralph Ellsworth, Director of Libraries at the State University of Iowa, about this problem. Dr. Ellsworth is also chairman of ARL's Committee on the Publication of Doctoral Dissertations.

The result was that Dean Shera agreed to undertake a survey through the Documentation Center at Western Reserve. This survey is now nearly completed, and on the basis of what we have learned the classification system will doubtless be modified in the near future. The original impetus came directly from subscribers to *Dissertation Abstracts*.

Last June, and again this autumn, we talked to several librarians who asked if it would be possible to modify our plastic film reels so

there would be a space on which to write library class numbers. This has now been accomplished through redesign of the dies from which the reels are made. As soon as present stocks of the old reels are exhausted the new reels will go into service.

The recent publication of the index by STC number for our English Book series came as the result of requests from librarians. This project was a time-consuming one, but well worth while from the point of view of the subscribers to this series, and so from ours too. The microfilm publication of Wing catalogue items (see page 1) is a project requested by libraries.

It is only when you tell us the strong and weak points of our programs and services that we know what you think, and what you think is important to us. Right now we have a number of decisions to make concerning our series publications; we invite you to help us make them.

1. Can you suggest changes in the titling of our films to make titles more useful?
2. What changes would you suggest be made in the guides to the film for our longer series publications?
3. Is the format of our catalog the one best suited to your use?
4. Does notification of new additions to our various series reach the proper persons in your library? In the case of college and university libraries, should such notices be sent to academic department heads concerned, in addition to library officials?
5. In our Current Periodicals series, are there suggestions for additional titles of more use in your library than those currently being offered?

These will do for a starter. Will you continue to help us by offering your criticisms and suggestions for the improvement of our services to you? ☐

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